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BEFORE THE JAZZ SINGER

The Spoor Sound-Scriber and its Relation to
the Sound Synchronization of Motion Pictures

Part One

T. C. Fabrizio

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THE ANTIQUE PHONOGRAPH MONTHLY is published ten times a year, appearing in double issues for June-July and August-September. It is mailed first class to subscribers in the U.S.A. and Canada, and via surface or airmail to overseas. **APM** welcomes articles and news of interest to its readers and offers its advertising pages to all at reasonable rates. Please notify us promptly of your change of address to ensure receiving your copies on time. Please send all correspondence, subscription orders, and advertising to:

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NOTICE

We have just received via air express a new book on the history of the phonograph entitled *Thank You, Mr. Edison*, by Leonard De Vries. It has 192 pages, many in full color, of every kind of phonograph. The text is in Dutch but most of the ads, and illustrative material is in English. It is also accompanied by a beautiful LP record of many famous voices in the history of recorded sound. Since we are the sole importers of this item, we have only a limited number for our subscribers. If you wish a copy of the book and the LP, please drop **APM** a note!

NOTICE

We will shortly be receiving a book entitled *The EMI Collection*, an extraordinary book with 282 illustrations of rare and collectible phonographs of every kind, all fully described in detail in English. It is written by Ernie Bayly, one of the world's foremost authorities on the phonograph. Ours will be the only edition printed on high quality glossy paper. If you would like to receive a copy of this remarkable book, please drop **APM** a note.

*Please see additional
ads on pages 11 - 16.*

DEAR APM:

Question: What was the title of the first gold-moulded Edison cylinder and when was it released?

A. L., Peoria, Ill.

Answer: According to *ECR*, 1889-1912, the first gold-moulded cylinder was #8004 *Remembrance of Switzerland* by the cornettist Liberati. However, new research has shown that the change-over from the old-style brown wax to the new moulded black wax occurred one record earlier, at #8003, (*Uncle Josh and the Fire Department* by Cal Stewart. This record was at one time thought to have been issued first as a brown wax, and then re-made. But a close perusal of Edison Record Catalog #350, and dated correctly at Feb. 1, 1902 (not March), shows that this number appeared for the first time as a gold-moulded record. This catalog contained 678 titles, all but one of which were re-numbered brown wax cylinders previously made by the old process. A note in the catalog states that this record (#8003) appears in it for the first time, and so Uncle Josh gets the credit for ushering in an important new period for Edison and the cylinder industry. Needless to say, this catalog #350 was the first gold-moulded catalog. □

**PHONOGRAPHS
FOR SALE**

Edison Opera, mahogany, with matching cylinder cabinet; Edison Amberola 1A, oak, with M reproducer; Reginaphone, Model 240, (lions' heads, etc). Also many cylinder and disc records. Send SASE with your record wants. Dave Schultz, 763 Fairacres Ave., Westfield, N.J. 07090. Or (201) 654-5611 evenings & weekends. (5-77)

Before *The Jazz Singer*

T. C. Fabrizio

OPPORTUNITY'S SECOND KNOCK

I first saw the device which I came to know as the "Spoor Sound-Scriber" enclosed in a glass case on display in the foyer of the Dryden Theatre of the International Museum of Photography, located at the Eastman House in Rochester, New York. Though this was nearly half a decade ago, my rudimentary involvement with talking machines drew me to gaze with fascination upon this contrivance, for which no explanatory information had been provided. Certain of its prominent features were immediately familiar, however. It had a "five-inch" mandrel, a floating reproducer, and the conventional black, cast body, decorated with floral transfers, of a Columbia Type AG Graphophone. Most intriguing to me, a Grand size cylinder record had been placed in playing condition. After lingering a while before it, I sought out a member of the Museum staff, Mr. James Card, and queried him about its identity. It was called the "Sound-Scriber," he said, and it had come directly from the estate of the late George K. Spoor of Chicago, an early film pioneer. The only details he could supply were that it apparently had been used in a primitive attempt to combine synchronized sound with movies, and that it was at present incomplete. I volunteered that I recognized in it a home entertainment device, dating from the turn of the century, known as the "Columbia Grand." Therefore, I suggested that the record could be removed and played upon a similar machine in operating condition. We agreed that such an experiment should be tried, and it was left to my discretion to make an appointment. This I never did. Prevented by circumstances from attending the Dryden Theatre film programs, I let the opportunity slip past into a nether world of vague regret.

Years later, when I chanced to make the acquaintance of Phillip L. Condax, Technical Curator for the International Museum of Photography, I happened to refer to the unusual machine which had once been on display. Yes, he told me, they still had it, but it had been taken down to the vaults, located beneath the Museum proper, where

seasonal atmospheric changes had damaged the machine and broken the record. Despite this obvious setback, it was agreed that I, and our mutual friend M. S. Kaplan, should attempt to remove and repair the broken cylinder. At that time, it was our intention to tape record the contents for historical purposes. Resuming where I had left off years before, I visited the Museum vaults in the company of Mr. Condax. Lying slightly askew on a shelf holding many other artifacts was the same device I remembered. At first sight, the cylinder, still on the mandrel, revealed a clean lateral break which had parted completely. I had assumed the record to be made of the usual light brown wax, not having examined it closely. Yet, as I stood in the subdued light of the subterranean chamber, a realization struck me which had not even occurred as a possibility. The cylinder was not fashioned of wax at all! It was a CELLULOID cylinder of the type produced by the Lambert Company of Chicago. I had been fooled by the color, which was light yellow, tending towards brown, whereas all the celluloid five-inch cylinders I had seen were either jet black or bright pink. In addition, it did not have the customary flat rim of a Lambert which bore the raised patent date or a printed title. Clearly, this was an extraordinary record.

As I dislodged the cylinder, a white substance dropped into my hands. The plaster core, such as had been used by Lambert toward the end to provide stability, was now completely smashed to pieces. Regardless of the record's condition, I saw it as being far more repairable than if it were wax. The "clean" break gave definite hope of being joined. As I looked at the machine my eyes perceived a great deal more of its true nature than they had when I was less experienced. Could it, asked Condax, be made to function? Without a further thought, I found the reply had leapt forth: yes!

THE MACHINE AND ITS REPAIR

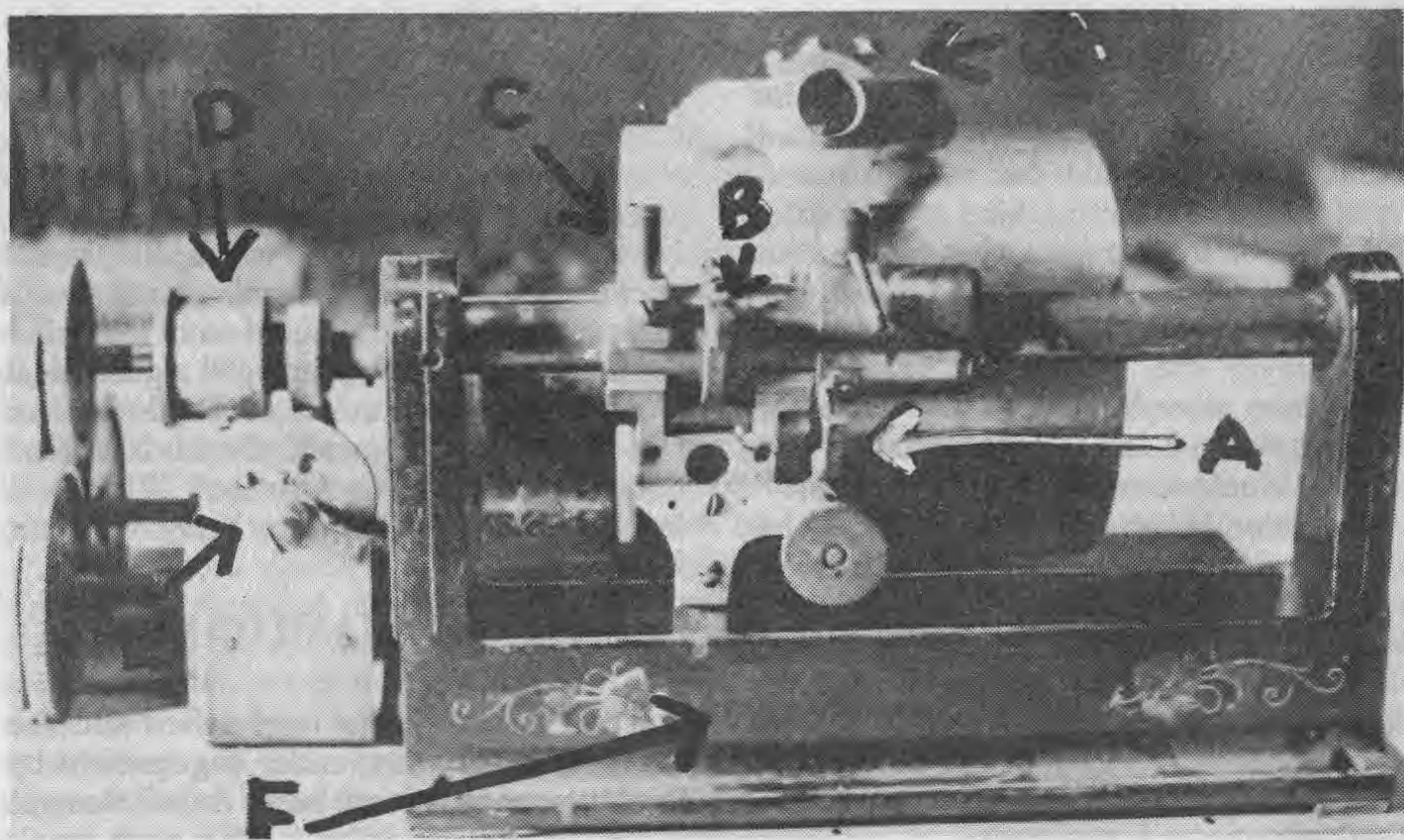
I carried away the mechanism and the record that very day, under engagement by the Museum to restore both. A call was put

through to Mr. Kaplan, and we decided that the cylinder should be left until last. The machine was to be made operable and mounted for display. This would require the construction of a wooden case, which was missing. More importantly, the driving power was completely gone, and this would have to be provided in the form of a new motor. The replacement of many small, missing parts and the repair of numerous others seemed simple compared to the selection and attachment of a suitable engine.

In appearance, the device was still rather similar to the Columbia "AG" Graphophone from which it had been primarily constructed. It was interesting to note that the gilt lettering "Graphophone" which had decorated the front of the cast-iron body (F) had been obliterated by scratching. Clearly the original mechanic did not wish to emphasise the contribution of the American Graphophone Co. Most of the parts, aside from the body, the aluminum mandrel and the traditional aluminum floating reproducer, had been re-engineered out of heavy brass. Gone was any light-weight "pot metal" of which Columbia was so fond. All the "underneath" works had been eliminated, and the bedplate had been lengthened to include gears and a governor to the immediate left of the machine body. The result of this conversion of a conventional "AG" to the present mechanism was that, without a doubt, a spring motor would not have had the necessary strength and

durability to drive the heavy parts. It was apparent that an electric motor had been used originally. This fact became even more certain as restoration progressed.

As may be glimpsed in the accompanying photographs, the reproducer carriage had been modified to make it a precision instrument. The lever which engages the feed screw (B) has been retained, but it no longer has control over lowering the reproducer. Instead, a highly sensitive worm-gear device (A) has been added so that the carriage may be carefully lowered to any position. A pivoting ball chamber (G) holds the reproducer in the conventional manner. Thus, the reproducer could be situated above an exact groove and aligned to perfection. At the correct moment, the feed screw could be independently engaged to begin play of the record. This would have been the very accuracy necessary to synchronize the cylinder "sound track" to a motion picture. Certainly, if the effect were to be successful, it would be imperative to match a single groove of the record to a specific frame of the film. The two identically geared shafts (I & J) which protrude from the end of the machine were, almost certainly, involved in the synchronization process. For my purposes, I have identified one as the input for the motive power, and the other as the "Link-up" to the projector, by which both instruments would be assured of traveling at exactly the same speed. Additionally, the base of a support (C) was attached to the carriage in



such a way as to suggest it had held an article integral to the positioning of the reproducer. Upon mounting a small magnifying lens over this stub, I discovered the operator would be enabled easily to select a specific groove. This, I believe, was the original arrangement: It was found to be most curious that a brass chamber (D) had been fitted into series with the input shaft and the fiber gear controlling the two-weight governor (E). As the drive had been completely interrupted in this juncture, it was dismantled. Within it was found a short length of coiled, flat spring, by which were meant to be connected the two sides of the gear train. After it had been repaired, it was observed to function as a kind of "cushion," absorbing any irregular movement of the input. Assuming that this reproducing apparatus was being driven by a somewhat quirky electric motor and was geared directly into a ponderous cinematic projector, it can be appreciated why the inventor would wish to offer a "buffer" against uneven travel, sudden starts and stops or jam-ups. The actual speed, however, is controlled in the conventional way with pads rubbing against the governor, regulated by a knob (H).

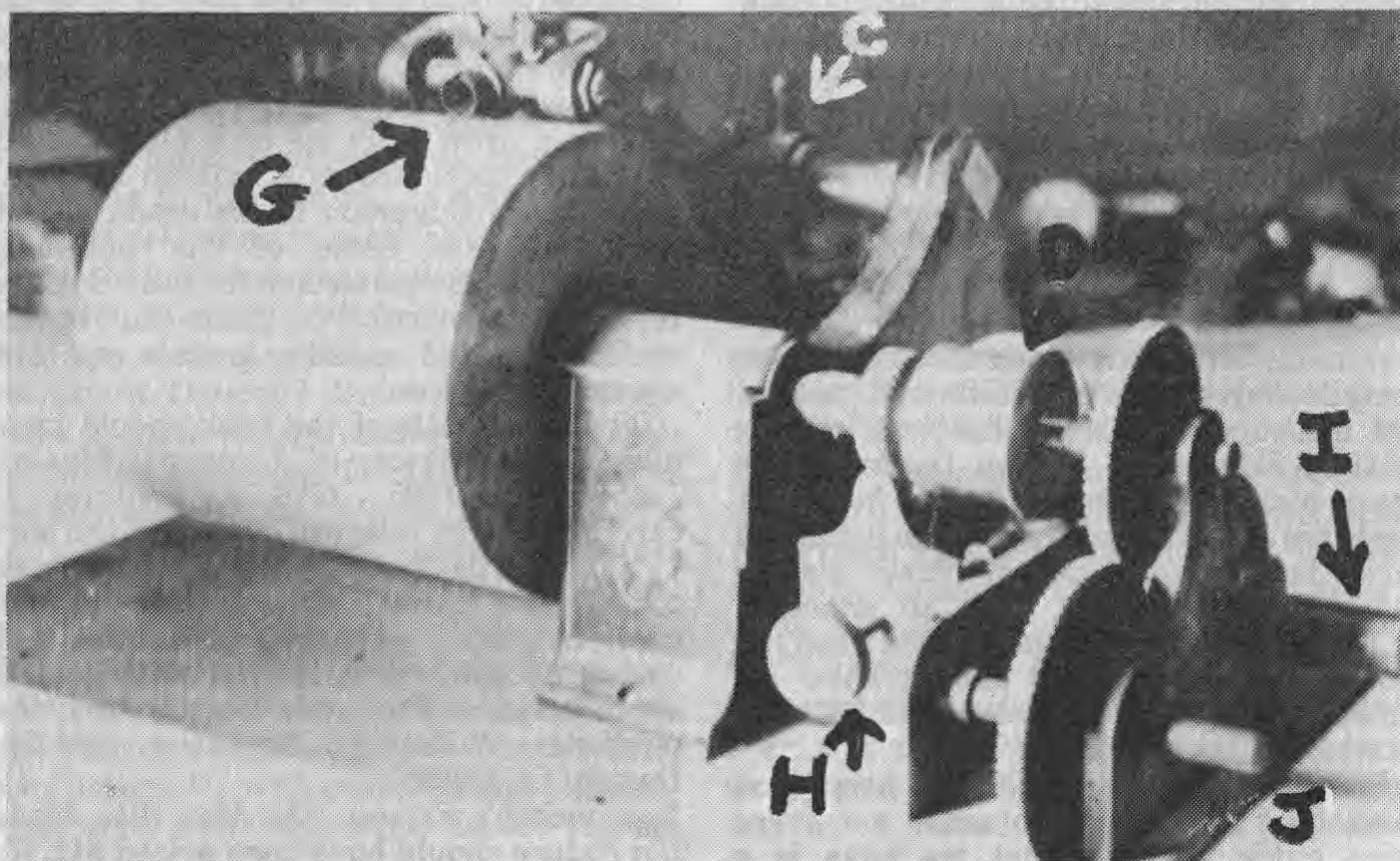
OBSERVATIONS

Most of the new brass parts which had been made for the machine when it was converted from an "AG" had *not* been nickel-plated, though this was the common

practice in commercial devices. Instead, they had been sealed with lacquer, which had now deteriorated. Each such part was removed, thoroughly cleaned and polished and sealed anew. The sheet steel baseplate, however, had originally been nickel-plated, though all but a trace had been overtaken by corrosion. This piece was ground to produce a workable surface and re-plated with heavy nickel. In most other cases where rust was evident on steel or iron parts, they were bathed in a diluted solution of phosphoric acid and polished.

It was evident that some kind of case or stand had been used with the mechanism, originally. When considering how this question should be treated, I was concerned with authenticity, the practical demands of the motor, and a desire to put the mechanical works "into perspective." I decided to construct the case of thick oak boards and to make it high enough to allow for a variety of motor hook-ups. The height of the box was intended to lend stature to the works, as well. I finished the wood with orange shellac, which had been the typical treatment at the turn of the century. In design, the case was not meant to duplicate that of a Columbia "AG" or any other talking machine. Rather, it was styled to suggest the essence of the breed.

The reproducer is of the floating type consistent with the age of the original talking machine. This one has the little pivot arm which holds the stylus above the diaphragm, off-center. In restoring this



part, it was necessary to replace the battered mica as well as the sapphire needle, which had snapped off. In the operation of the "Sound Scribe," the stylus is carefully positioned above the selected groove and held suspended by a tiny swing arm. When contact with the record is to be made, the arm is pulled aside and the needle engages the cylinder.

As of this writing, the machine has been tested with a shaded-pole electric motor and has functioned satisfactorily. The final attachment of the motor will soon be determined. This, and the handling of the

broken cylinder, will be discussed in the next part of this article. Forthcoming too, is a discussion of the synchronization of sound and motion pictures in history, and specifically, the work of George K. Spoor. All collectors will be fascinated by the contents of the five-inch "Lambert" cylinder.

I wish to extend my deepest appreciation for the help and encouragement of my friend M. S. Kaplan, and to note especially that had it not been for the great foresight of Phillip L. Condax, the "Spoor Sound Scribe" would have remained in anonymity.

BOOK REVIEW

Trash or Treasure?, by Andrea DiNoto and Cathy Cashion, 192 pp.

Automatic Musical Instruments Pricing Guide, 1977-1978, by Wm. H. Edgerton, 192 pp.

The first book above, with an implied answer in the affirmative, surveys the field of semi-traditional and "pop" antiques, with a definite emphasis on the "recent" collectibles. The method here has been to show sharp, well-lit photos of a variety of fascinating antiques, include comments by advanced collectors, and mention actual selling prices in many cases. The categories include *Americana, glass, photography, tools, politics, bicycles, postcards, toys, comics, coins, books*, and yes, even phonographs and records (a five-page section). The prices given beneath the phonographic illustrations are fairly accurate, with perhaps one or two over-enthusiastic evaluations. The items shown in every field are quite attractive and are enough to start you on an entirely new hobby, something you always needed! Essentially a book for browsing, and done in excellent taste, *Trash or Treasure?* does also include a list of collector's organizations, newsletters, and basic books for further study in each field. It is available from your local book store or Crown Publishers, One Park Avenue, New York, N.Y. 10016 in soft covers for \$5.95 or hard for \$10.

A more ambitious work in some ways, compiled by an entirely different method and intended for a specialized audience is William Edgerton's *Pricing Guide*. There are no pictures in this 8½" by 11" book, but there are 192 pages of line-by-line listings of music boxes, nickelodeons, player pianos, calliopes, orchestrions, etc., all arranged alphabetically by brand-name, and finally, a four-page section on phonographs — Edison, Victor, Columbia, and Miscellaneous (a handy word!).

But the title of the book is somewhat misleading — it is in no sense a *current* price guide. Rather what we have is a complete gathering of price listings from

the full run of sales catalogs originally offered by Hathaway and Bowers, MacKinnon, Ford, Glasgow, AGC, Bornand, Kelley, Christie's, etc. in the period 1965 to 1976. So, for example, we find an Edison Eclipse coin-operated phonograph listed as "\$795. H & B #12." We must look up this code and find that it refers to Hathaway and Bowers Catalog No. 12 (Jan.-Mar., 1970). No mention is made of what it is worth today, but there is a second reference to an Eclipse phonograph on the next page as "\$595, H & B, #13." Is this the same machine or is it another in less fine condition? You can see the problems in this technique.

What we *really* have here is a historical survey of prices advertised in a variety of catalogs, a difficult to use coding system, and an intermixing of items in various conditions. It is obvious that a great deal of work went into this production (Bill Edgerton drew from his own files and his years of experience as a musical antiques dealer), and Edgerton to his credit seems well aware of some of the problems inherent in this particular format. But the repeated "proviso's" do limit the book's usefulness, and catalog prices are not always sale prices.

The actual title of the book should have been *Catalog Prices of Automatic Musical Instruments, 1965 - 1976*. As a survey, it certainly has its interest (mainly of the sort - "Oh, if only I could buy at *that* price today!), but it must be used with extreme care. Originally published in durable soft covers at \$20., it is now available at a special price of \$10. ppd. directly from the publisher, William H. Edgerton, Box 88, Darien, Ct. 06820. □

Last month's *Edison: The Man Who Made the Future* should have been priced \$12.95.

The Beginning of "Dubbed" Edison Blue Amberol Cylinders

Ronald Dethlefsen

With an Afterword by Peter Dilg

For years, I've been intrigued by Edison Blue Amberol cylinder records, particularly the last of the American popular series. As many collectors are already aware, the bulk of Blue Amberol records were dubbed from the Edison Diamond Discs, and for a long time I've endeavored to discover when Edison began dubbing, or transferring, his cylinders. Dubbing apparently began after #2470 in the popular series and concurrently in all of Edison's foreign series Blue Amberols. As I see it, the end of "live" cylinder recording marked the beginning of the twilight era in the history of Edison's cylinder record and cylinder phonograph production.

I have based my findings about these Blue Amberols on listening to nearly all the Blue Amberols in the 2400 range. And I have leaned heavily on Ray Wile's articles concerning Diamond Disc masters published in the *Talking Machine Review* for many years.

Edison ceased live cylinder recording and began issuing dubbed cylinders in the fall of 1914, perhaps just prior to the disastrous fire of December 9th. It seems his reasons for doing this were both economic and physical. First, it must have become too expensive to pay artists for both disc and cylinder recording sessions. Secondly, it is likely that Edison found it impossible to maintain monthly releases of new, live cylinders at the same time he was building his list of Diamond Disc offerings, since there was not enough studio time available for separate sessions in both the cylinder and disc modes of recordings. And demands on studio time were compounded by Edison's own insistence that three *final* takes be made of each selection. Thirdly, Edison was running out of old favorites from his previous wax Amberol series that could be re-released to fill out monthly lists of cylinders. So, with economic and physical constraints all too apparent, Edison turned

to dubbed cylinders. From a descriptive point of view, it appears that most, if not all, "flat-rim" Blue Amberols are "live," and that the "Bevelled-end" cylinders are intermixed, with most of them being dubbed.

The dubbing process was evidently accomplished with a pantographic device similar in principle to the ones used to transfer brown wax records in the days before moulded masters, and similar to the one used by Pathe Freres in dubbing their master, concert-size cylinders to their hill-and-dale discs. Indeed, if you listen closely to the endings of some dubbed Blue Amberols, especially in the 5000 series, you can hear the pantograph come to the end of its travel over the cylinder master with a "thump," as if coming in contact with the side of a cabinet or enclosure.

Great care was taken in the production of the early dubbed cylinders. Only smooth-surfaced Diamond Discs were used as masters. And pains were taken to begin reproducing the disc master as close to the lead groove on the cylinder master wax as possible. This made the telltale "hiss" of the pantograph's disc playing stylus less apparent. Thus, it is difficult to determine the earliest dubbed cylinders solely by ear. And unfortunately, the three patents referred to on the cylinder containers turn out not to have anything to do with pantographing records. But through close listening, I surmise that the earliest dubbed cylinder is #2476, *Birthday of a King* by Thomas Chalmers. Ray Wile's excellent research (*Talking Machine Review*, April 1977, page 952) confirms this as a dubbed cylinder. No earlier Blue Amberol appears to be dubbed, although Wile claims that #2473, *Spring of Love* by the Venetian Instrumental Quartet is a dubbing. However, the exact start of dubbing may be a moot point as Wile suspects that Edison may have issued both dubbed and live

cylinders of the *same* record. Maybe Edison was trying to see if his customers and dealers would notice the difference between the two types. After releasing two dozen or so dubbed cylinders, Edison became less exacting, it seems to me. You can actually hear the pantograph's noise distinctly on Blue Amberol #2513, *He's a Rag Picker* by the Peerless Quartet. The endings of dubbed cylinders and the resultant reduction of noise after the pantograph was retracted became more noticeable early in the 2600 range of cylinders. Records released after this point often show as much as half an inch or more of blank grooves at their conclusions. The blank grooves are a good way to distinguish some dubbed Blue Amberols at a glance.

So it is certain that dubbed cylinder production began in the mid-2470's range of catalog numbers. From this point to #2499, *Every Valley Shall be Exalted* by Reed Miller, there was a mixture of live and dubbed cylinders. I believe the "live" ones were the following: 2477, 2479, 2480, 2483, 2485, 2486, 2487, 2489, 2494, 2499. Beyond #2499 there were only sporadic releases of live cylinders. And these were for the most part re-releases of records from the wax Amberol days. In some cases, the masters were selected from those held back in the vaults or were from selections that had only been released abroad, such as #5300 *Sweet Jasmine* by British banjoist Olly Oakley. The three cylinders by Theodore Roosevelt were released after his death in 1919 and were re-issues of the wax Amberol cylinders made during his third party presidential campaign in 1912. And there seems to be a concentration of re-released live cylinders in the 5000 series made during the late 1920's. "Live" cylinders by the Sousa and Victor Herbert musical organizations can be found in the 5000 series, as well as cylinders by Harry Lauder. These last re-releases may have appeared at the request of nostalgic cylinder buyers or they may have been produced to fill out monthly cylinder lists economically, since it was cheaper to use the old master moulds than to manufacture new moulds of current selections. The Royal Purple cylinders by Alessandro Bonci (29001-29005) were live cylinders

which were introduced in 1917, although Bonci recorded them in May, 1913 (see *APM*, Vol. I, No. 3, p. 5). The Bonci cylinders can be found in both the Royal Purple color and the usual navy blue.

I think it can be said that many dubbed Blue Amberols were very good recordings. True, there was less fidelity than in original Blue Amberols, but even the dubbed records compared well with the sound quality of many discs made by other manufacturers of the period. It was only after the advent of general electrical recording in 1925 that all previously dubbed Blue Amberols suffered in comparison. However, some collectors feel that the cylinders numbered above #5400, which were usually dubbed from electrically recorded Diamond Discs, approach (or exceed) the fidelity of the live acoustic Blue Amberols.

Edison was wise in switching to dubbed cylinders, for they allowed him to continue offering the public that had supported him so long an excellent choice in the format of records. Dubbing also provided an outlet for disc masters Edison considered unfit for some reason as released Diamond Discs. Edison often rejected discs on whim, but he released many such "rejects" as dubbed Blue Amberols.

Some very good discs were "saved" by being issued on cylinders. For example, listen to #2893 *Railroad Jim* by Edward Meeker or #3397 *Musical Sam from Alabam'* by the Premier Quartet. These are two good records that became great sellers on dubbed Blue Amberols, but were never issued on Diamond Discs. Some selections were issued first on dubbed cylinders and then, years later, on discs. Thus, #3668, *Clancy's Wooden Wedding* by Edward Meeker came out on Blue Amberol in 1918 (a re-make of the 2-minute cylinder), and on Diamond Disc #50876 in 1922. I suspect that if a dubbed cylinder proved to be a good seller, it was given belated approval by Edison and released as a disc.

As many collectors know, Edison produced lateral-cut 78 rpm discs in 1928-29. However, before doing so, he faced the problem of how to produce both vertical-cut Diamond Discs and lateral-cut at the same time. The problem was the same as in 1914



ADA JONES



CHRISTINE MILLER



ANNA CASE



REED MILLER



CAL STEWART



MARY GARSON



JAMES F. HARRISON



CHARLES DAAB



ELIZABETH SPENGER



MANUEL ROMAIN



WILL OAKLAND



MARGARET KEYES



BILLY MURRAY



FRANK CROXTON



ARTHUR COLLINS

A group of Edison Blue Amberol artists from a 1912 Edison Catalog [from APM #25, soon].

-- how to produce recordings in two different modes without paying double fees to artists and without using huge amounts of studio time.

Edison evidently solved the problem of the discs by using a process unavailable to him in 1914. He cut 78 and Diamond Disc masters at the same time by splitting the signal from the microphone and feeding the same resultant signals to a lateral 78 recording lathe and a vertical Diamond Disc lathe.

I believe this to be true because I've found that nearly all the late Diamond Discs above #52300 are three minutes long, just the length of the lateral 78's. However, I don't have any Edison 78's to cross-check my theory. And perhaps Edison may have dubbed his 78's from Diamond Discs, just as he did with his LP's and late cylinders. I don't think he dubbed Diamond Discs from 78's, as all the late Diamond Discs I have heard are excellent, wide-range recordings.

In the final analysis, dubbing allowed Edison to produce cylinder records and cylinder phonographs for nearly fifteen years after the end of live cylinder recording, thus generating profits for a number of those years and providing more records *and* machines for all of us to collect.

• • • •

Dear Allen:

Thank you for the opportunity to comment on Ron's fine article. I have checked over a number of items in my own collection, and can supply the following details:

The highest number Blue Amberol I have found *with a flat rim* is #2112 *A String of Laughs* by Murry K. Hill. Unless someone finds a higher number, I think this is it for a "flat-top."

I believe that the following Blue Amberols are also "live": 2470, 2481, 2482. And although Ray Wile shows #2473 *Spring of Love* as a dubbing, my copy of this cylinder is definitely live. I agree with Ron that #2489 is a live cylinder, but interestingly enough, the following title #2490 *I'm*

Going Back to Louisiana by Billy Murray is a dubbing. I don't have my copy of #2476 *God Save the King* at hand, so I don't know whether this was live or dubbed.

Now here is something very interesting. My copy of *Out to Aunt Mary's* by Harry Humphrey (#2539), is a *live* recording. And I don't think it was ever issued on 4-minute wax, although Humphrey did release one title for Edison on 4-minute wax. Perhaps, this one came from a wax master that was unreleased.

Also, my record #2510 *When the Ebb Tide Flows* is a live recording. I wonder if this too was a wax Amberol master? These high 2500 numbers might be the last "official" live recordings if it can be shown that they did not originate as wax masters from the earlier period. I think we should check out this 2500 series carefully. Generally, however, I found most 2500-2600 series Blue Amberols to have a poorer fidelity than the earlier 1700 series.

I have two copies of #1560 *The Preacher and the Bear*, one cylinder being moulded from the same master as the wax Amberol, and the other actually dubbed from the Diamond Disc! This was apparently done after the older wax Amberol master wore out. As we collector's know, it was a very good seller.

I also have found that by the time the 3000 series were issued, the dubbing process was "perfected." Maybe it's me, but it seems that the Blue Amberols in and around 3000 to 4000 series are exceptionally good dubbings. Then, after this time, it seems that the cylinders lose a *little* bit of fidelity until they were dubbed by electrically recorded Diamond Discs in the 5400 series. And now I'm sure that a lot of the last Diamond Disc records are electrically transcribed or dubbed from the lateral or "needle cut" records. So does this mean that the *very last* Blue Amberols were dubbed from already dubbed or transcribed Diamond Discs? Or perhaps they were made directly from the lateral cut records? Only time will tell. I wish some more definite proof would turn up on this difficult problem and history of the dubbing process in records.

Best wishes,
Peter Dilg

PHONOGRAPHS FOR SALE

Am selling or trading the following for a friend: Edison Triumph Model E, (2-4 min.), with No. 11 Cygnet horn and Type O Reproducer. Very good condition, with rear bracket and crane. Allen Koenigsberg, 650 Ocean Ave. Brooklyn, N.Y. 11226.

Victor II with outside panelled horn, original and in nice condition. Also have No. 10 Edison cygnet horn. Ed Pelo, 7502 Ridge Blvd., Brooklyn, N.Y. 11209.

Mahogany Edison Opera Phonograph with beautiful mahogany horn; large Lambert cylinders, pink and black. Victor V with wood horn. Victor III with wood horn. Victor VI with large brass-belled horn. Lloyd Whitlock, 114 State St., Brewer, Me. 04412. Or 1-207-989-4441. (5-7)

Disposing of some items from my phonograph collection. Please let me know if you are interested. Howard Hazelnorn, 595 Grenville, Teaneck, N.J. 07666.

Empty case for Edison Balmoral, oak reproduction with both drawers, \$110. or \$1 for polaroid. Allen Koenigsberg, 650 Ocean Ave., Brooklyn, NY. 11226.

Antique phonographs, radios, music boxes, disc and cylinder records, realted items. Bought and sold. We repair all antique radios and phonographs. **EVERYTHING AUDIO**, 16756 N. E. 4th Court, N. Miami Beach, Fla. 33162. Or (305) 653-0128. (6-7)

Juke Boxes, Pinballs, Slots, Whatever your interests, Salveson's *Coin Machine Trader* has it all. Year First Class Subscription, \$13.00, Sample \$2.00. Ted Salveson, from the "Low Rent District" Box 602-ap, Huron, S.D. 57350. (3-78)

PHONOGRAPHS FOR SALE

Victor V and Victor II. Also Atwater Kent Bread Board Radio, Model 10A. Robert Gentile, 7825 Foucher, Montreal, Quebec, Canada H2R 2K8. (3-77)

PHONOGRAPHS WANTED

Columbia Viva-Tonal Phonograph, Model 810 wanted. Top price paid. Will buy or trade Victor Orthorhonic Credenza or Victor Electrola Radio Combination, RE-45. Bob Scott, Box 1694, Wayne, N.J. 07470. (5-77)

Midwest Zonophone wants any Zonophone disc machine. Also cases, motors, parts, catalogs. Give a Zonophone a home. Loyd Davis, 4118 W. 73rd Terr., Prairie Village, Kansas 66208. (7-77)

Phonographs wanted! Are you moving? Need space? Need a new car? Need cash? Time to get out of collecting? Seriously interested collector looking to purchase large or small phonograph collections. References available. Discreet, honest, and faithful, willing to keep up correspondence, and trustworthy for sharing leads or joint ventures. Will even travel for individual pieces if necessary. Save this ad with my phone number for when you may need it! Evan Blum, 21 Brook Lane, Great Neck, N.Y. 11023. Or (516) 482-0371. *Thank you!* (5-77)

Original Edison tinfoil phonographs, any make or model. Top prices paid. Also early Edison *Commercial* or *Domestic* electric phonographs. Eastern Musical Antiques, P. O. Box 297, W. Orange, N.J. 07052. (8-77)

Interested in buying any Victor model in good original condition - open horn type. Mike Meiselman, (404) 458-5740 evenings.

HELP: I NEED PARTS!

Any all-brass or brass-belled horns, 30" or shorter, Loyd Davis, 4118 W. 73rd Terr., Prairie Village, Ka. 66208. (7-77)

Want to buy tone-arm and cast iron back mount for horn for Victor I, II, III and also a complete motor for a Victor I and II. Robert G. Kuhn, 240 N. Stewart St., Creve Coeur, Ill. 61611.

I need horn and grille for early Amberola Model A. Grille 13 $\frac{3}{4}$ " by 17". Can you help? Everett Reynolds, P. O. Box 387, Grand Junction, Iowa 50107. Or (515) 738-5744

Victor Model D turntable, 12" dia., mounting rear bracket, reproducer and arm. Also arm and reproducer for Columbia Portable Graphophone. Herman Schmitt, 3893 N. 41st St., Milwaukee, Wisc. 53216.

Wanted: Edison M Reproducer (turnover), Victor horn, Edison, Opera, Alva, Idelia phonos. T. P. Grattelo, 2818 Central Avenue, Alameda, Calif. 94501.

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RECORDS FOR SALE

50 Edison black wax Amberol cylinder records, in original containers and lids. Good condition only. First \$75. takes them all! Arthur Wohl, 101 Clark St., Apt 3K, Brooklyn, N.Y. 11201. (5-77)

ELVIS Presley records, SASE for free list. SALVESON, Box 602-AP, Huron, S.D. 57350. (5-77)

78 RPM RECORD LISTS! (1) Popular & Jazz, (2) Americana, (3) Classical, (4) Country-Western. State Category. AUCTION ONLY. Write S. A. Langkammerer, RECORD LISTS, 3238 Stoddard Ave., San Bernardino, Calif. 92405. (8-77)

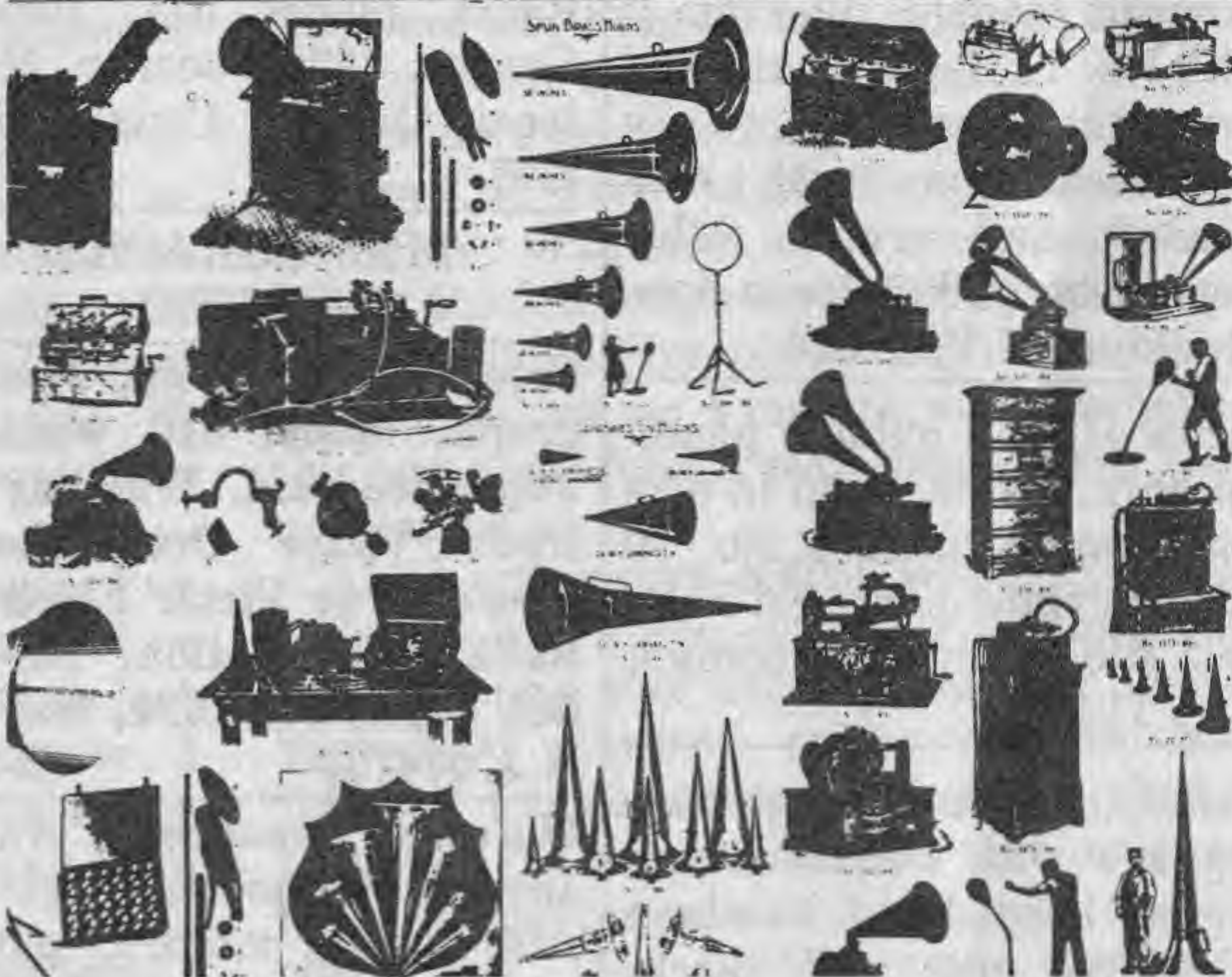
Electrotypes and Half-Tone Cuts

This rare "poster" is a proof sheet of literally scores of "clip-art" engravings, offered by an engraving firm to advertisers in the early days of the phonographs. It features all sorts of neat pictures of early machines, horns of all types and sizes, reproducers, cabinets, and accessories -- you name it; it's probably here!

Almost all of them are good and clear and would reproduce well on your letterhead or other stationery. You could even decoupage some of them to adorn your display area! Or just hang up the whole piece as a poster.

stereotypes, that we decided to publish a list of some of the ones we had in stock, so order at once. In ordering always give number of Cut.

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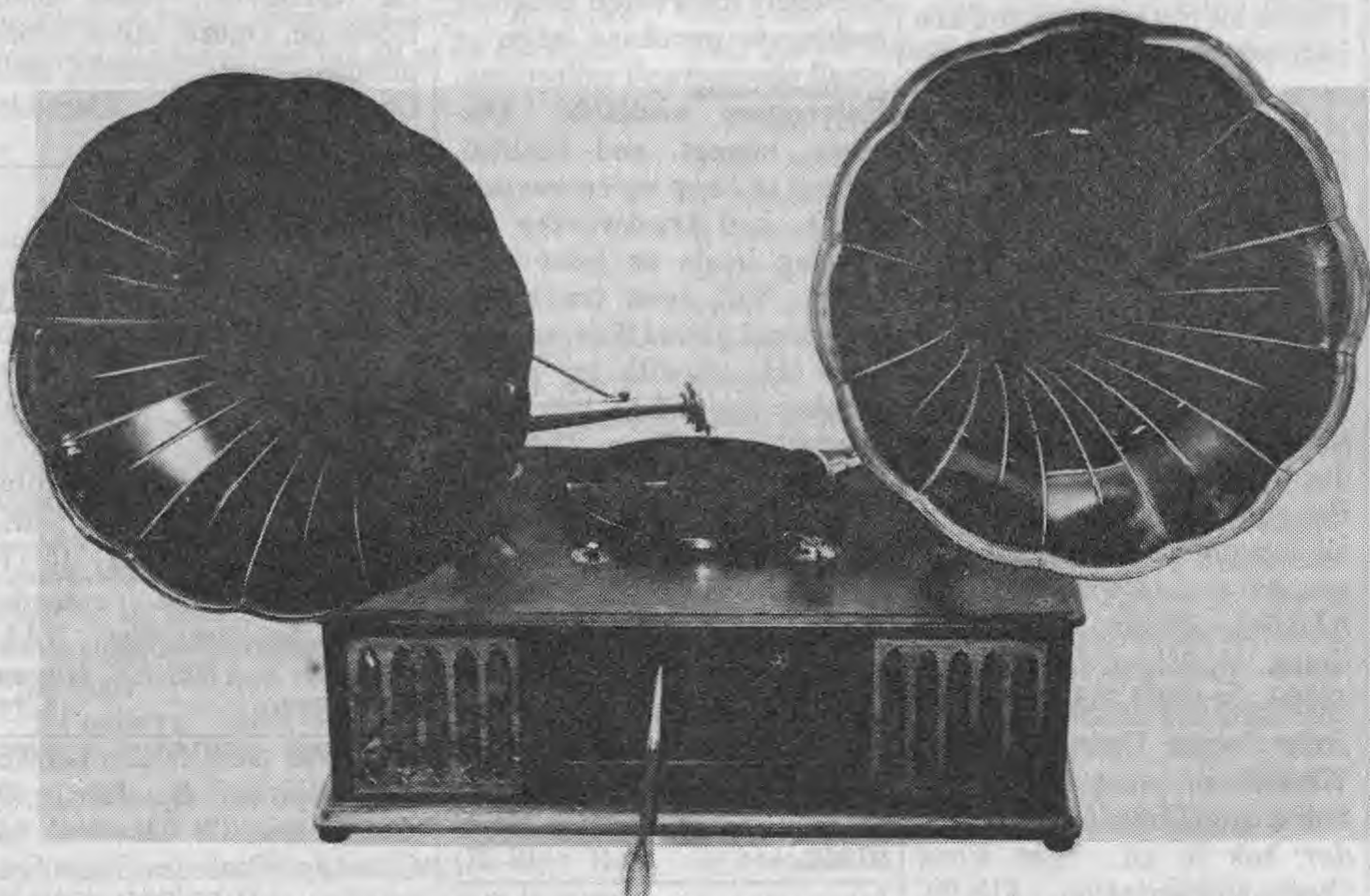


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A remarkable Stereo Pathe disc phonograph, one of a number of unusual phonographs currently being offered for sale by Jean-Claude Baudot, 7 rue Greffulhe, 75008 Paris, France. Mr. Baudot will send his 3-page list of phonographs and music boxes to any one who requests it, and encloses an International Postal Reply Coupon. Definitely Unusual!

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Will sell collection of Bing Crosby on Decca, Brunswick Columbia, also others of the early '30's. Write for more details. Hubert Hughes, 333 N. Lake Rd., Oconomowoc, Wisc. 53066.

Cylinder records of all types, you may select in person, no lists. Also have some 2-min. wax cylinders with varying degrees of mildew for 50¢ ea. Allen Koenigsberg, 650 Ocean Ave., Brooklyn, N.Y. 11226.

RECORDS WANTED

Wanted: Two 78 rpm records: *Trail of the Lonsome Pine* by Fuzzy Night; *Bow-legged Woman* by Bull Moose Jackson. Dennis Kunkel, 701 N. 74th St., Seattle, Wash. 98103. (8-77)

Lauder Victor Electrics, Nos. 4021, 9020, 9023, 9205, 9295. Scroll labels preferred. Buy or trade. R. Sage, 116 Smith St., Manlius, N.Y. 13104. (8-7

4-minute wax Amberol cylinder, entitled *Niun mi Tema* by Leo Slezak, from Otello, No. B 153 or 40003. Buy or trade. Bill Brott, 148 Nether St., West Finchley, London, England. (5-77)

Small brown wax cylinders from 1904 St. Louis Fair. A. Koenigsberg, 650 Ocean Ave. Brooklyn, N.Y. 11226.

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Want any info, etc. on J. W. Myers for projected discography. Also need Joe Natus *Bird in a Gilded Cage* and *My Dept. Store Girl*. Ken Lorenz 75-06 Woodside Avenue, Elmhurst, N.Y. 11373. (5-77)

PRINTED ITEMS FOR SALE

Books, catalogs, manuals, schematics, etc. on antique radios. SASE for free illustrated list. **Vintage Radio**, Dept. K, Box 2045, Palos Verde, Claif. 90274. (6-77)

Columbia 1901 Graphophone Catalog, shows 14 machines and accessories, 64 pages, introduces AB Combination Grand, only \$3.75 plus post. Rod Cornelius, 16 Jubilee Ave., Devonport, Auckland, New Zealand. (7-77)

Why not subscribe to *The Phonographic News*? Six copies per year at \$7.20 surface mail. Write to the Phonograph Society of South Australia (P.S.S.A.), P.O. Box 253, South Australia 5082.

We still have a few sets left of posters showing the invention of the phonograph, 1877-1878, on sheet music covers, newspaper engravings, etc. A complete set of five is only \$5. ppd. Hard-cover edition of *Music Machines - American Style*, only \$9.95 ppd. *From Tinfoil to Stereo*, soft-cover, \$9.95 ppd. Fred Gaisberg's *The Music Goes Round* (Arno Reprint), while they last, \$20. ppd. Be sure you have our latest list. **APM**

PRINTED ITEMS FOR SALE

Antique Phonograph Encyclopedia *Tin Foil to Stereo*, second printing, hard-cover, autographed by the authors. Only \$22. by insured postage. Free list of cylinders, discs, grind organ paper rolls with book order. The Musical Museum, Attention: Arthur, Deansboro, N.Y. 13328. (10-7

To add to the enjoyment of our hobby, why not try a subscription to **The City of London Phonograph and Gramophone Society**? We despatch our magazine *The Hillandale News*, by airmail for \$8.00 per year, or \$6.00 via seamount. Subscriptions should be sent to B. A. Williamson, 157 Childwall Valley Road, Liverpool, England LI6 1LA. Payment should be made to C.L.P.G.S. *Talking Machine Review International*: A bi-monthly magazine for all interested in cylinder or disc phonographs; the artists on the cylinders and discs; repairs; and all the many facets of recording. Annual subscription is \$5.50 or \$10 by airmail. Write for free sample copy if genuinely interested. We have an expanding list of reprints of old catalogs, posters, and books. **Talking Machine Review**, 19 Glendale Rd., Bournemouth, England BH6 4JA.

PRINTED ITEMS WANTED

Need back issues of *Opera News Magazine*, mainly 1938, 1939, 1940, 1941, and others. Will be glad to send a detailed list for a SASE. Marty Sokol, 315 W. 70th St., New York, N.Y. 10023.

Old phonograph and record catalogs bought, sold, and traded. Please write to Tim Brooks, 1940M 80th St., Jackson Heights, N.Y. 11370

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June *Future of the Phonograph*
July *Phonograph installment plan*
Aug. *Cut-away drawing of C Reproduser*
Sept. *New style repeating attachment*
Oct. *Uncle Josh writes a book!*
Nov. *New style horn crane*
Dec. *The phonograph and the Mojave*
Jan. *A slap at disc machines*
Feb. *Queen Victoria's recording*

Mar. *Concert now plays small records*
April *Musicians no longer hate phonos*
May *Bicycle & phono popularity*
June *New suspension springs announced*
July *Titles now embossed on cylinders*
Aug. *Windsor and Majestic coin-slots*
Sept. *Phono music on a donkey*
Oct. *Marvels of the phonograph*
Nov. *Wax records numbers and dates*
Dec. *New record shelf ideas*
Jan. *Edison declines Gold Medal at Fair*
Feb. *Phonograph disturbs wife*

Charter numbered books are still available in both Vol 1 and Vol 2. Additional volumes are in production, but only a limited number of each year's issues are being printed and bound in deluxe red and gold hard covers. Don't be disappointed. Turn the pages and imagine that you are an Edison dealer at the turn of the century. Each book has at least 180 pages, with illustrations. Send \$12.95 ppd. per book to:

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I will trade my original rear-mount Columbia bracket (fits BKT, BFT, and others), for something of equal value. A. Koenigsberg, 650 Ocean Ave., Brooklyn, N.Y. 11226.

Buy or trade unusual needle tins. Howard Hazelcorn, 595 Grenville, Teaneck, N.J. 07666.

It pays to advertise in APM!

MISCELLANEOUS FOR SALE

Beautiful Columbia Graphophone Award Decals, gold, \$1.25 ea./\$5.00 for five. Bill Sorice, 16 Hilltop Drive, Manhasset, N.Y. 11030 (8-77)

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OL' BLUE TOP IS BACK! We've returned the stylish blue caps to our best selling "Perfecta" cylinder record box. You *must* send a 13¢ stamp for a sample. *Musique*, 129 Howell St., Canandaigua, N.Y. 14424. (6-77)

Must sell either Marshall-Wendell "B" Ampico 5' Grand or Weber 5'8" Duo-Art. Both restored with rolls. \$6000. T. M. Steuer, 1086 Ridgewood Dr., Highland Park, Ill. 60035.

MISCELLANEOUS WANTED

Want old cameras, daguerreotypes, contents of old photo studios, store signs, etc. Best prices. Mark Koenigsberg, Math Dept. Texas A & M, College Station, Tex. 77843.

My grandfather ran a music store in Brooklyn, N.Y. for many years. I'm trying to track down any items (records sheet music, record dusters, etc.) bearing the store's name: **Garf's Music Shop.** Send description and prices to Larry Garf, 15137 Valleyheart Drive, Sherman Oaks, Calif. 91403. (6-77)

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OLD SOUND! A Museum of antique phonographs and recording technology on Cape Cod. Beautiful displays, plus shop for machines, sheet music, records, services, etc. Also available for professional lecturing service and entertainment. *Old Sound*, Rt. 134 near 6A, East Dennis, Mass. 02641. Or (617) 385-8795. (6-77)

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The Antique Phonograph Shop, recently featured in *The New York Times*, carries all makes of phonographs, repairs, parts, cylinders and disc records, & accessories. Located conveniently on Long Island in New York, just 1½ miles east of Cross Island Parkway, exit 27E, at 320 Jericho Turnpike, Floral Park, N.Y. 11001. Shop hours are: Thursday and Fri. 11 am - 4:30 pm and evenings 6-9 pm and Sat. 10 - 6 pm, and also by app't. Dennis Valente, **Antique Phonographs**, 320 Jericho Turnpike Floral Park, N. Y. 11001. Or (516) 775-8605. Give us a call!

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To anyone can name a patent we don't have in our files, a prize of one catalog reprint. Try your hand! **APM**